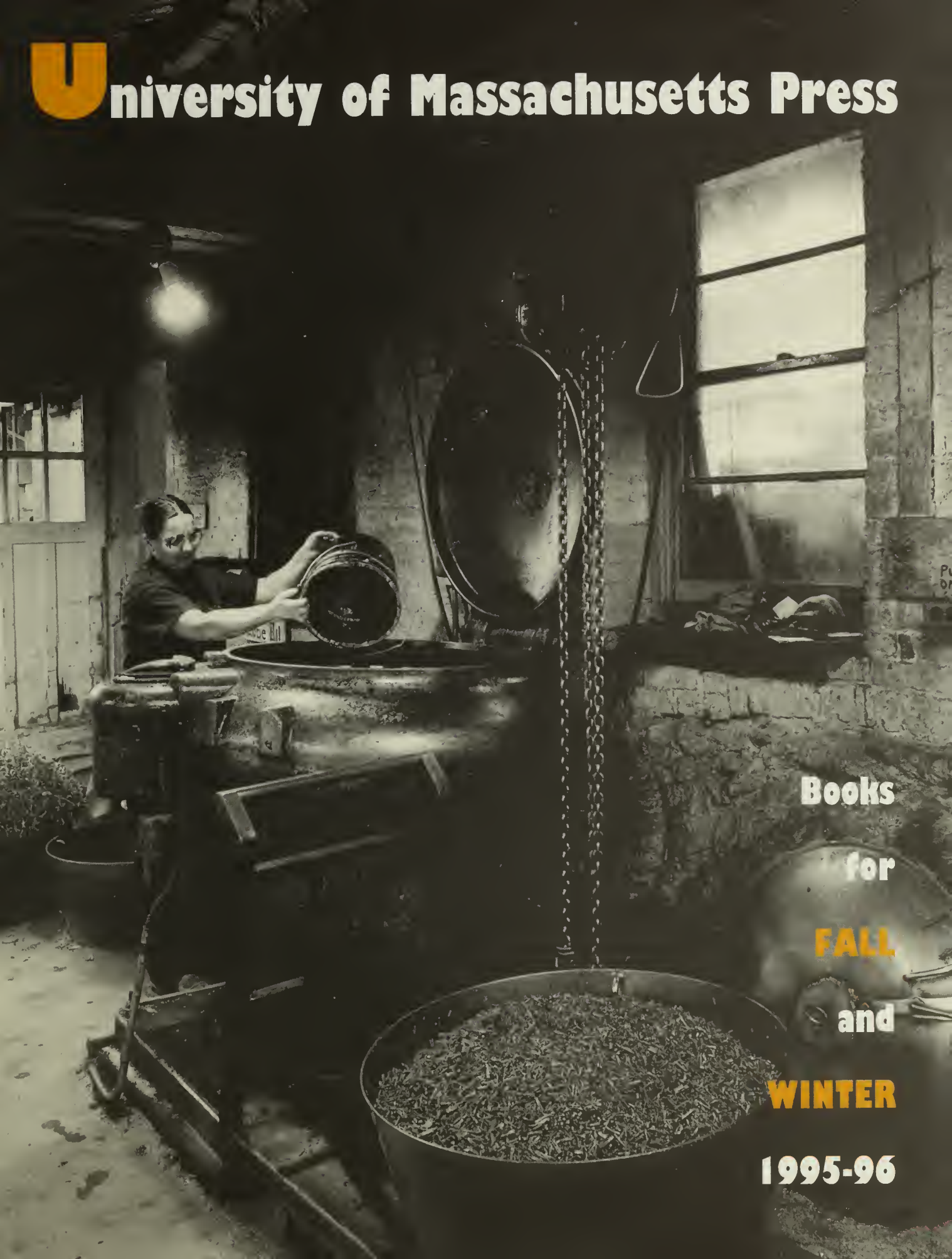
University of Massachusetts Press



Books for FALL and WINTER 1995-96

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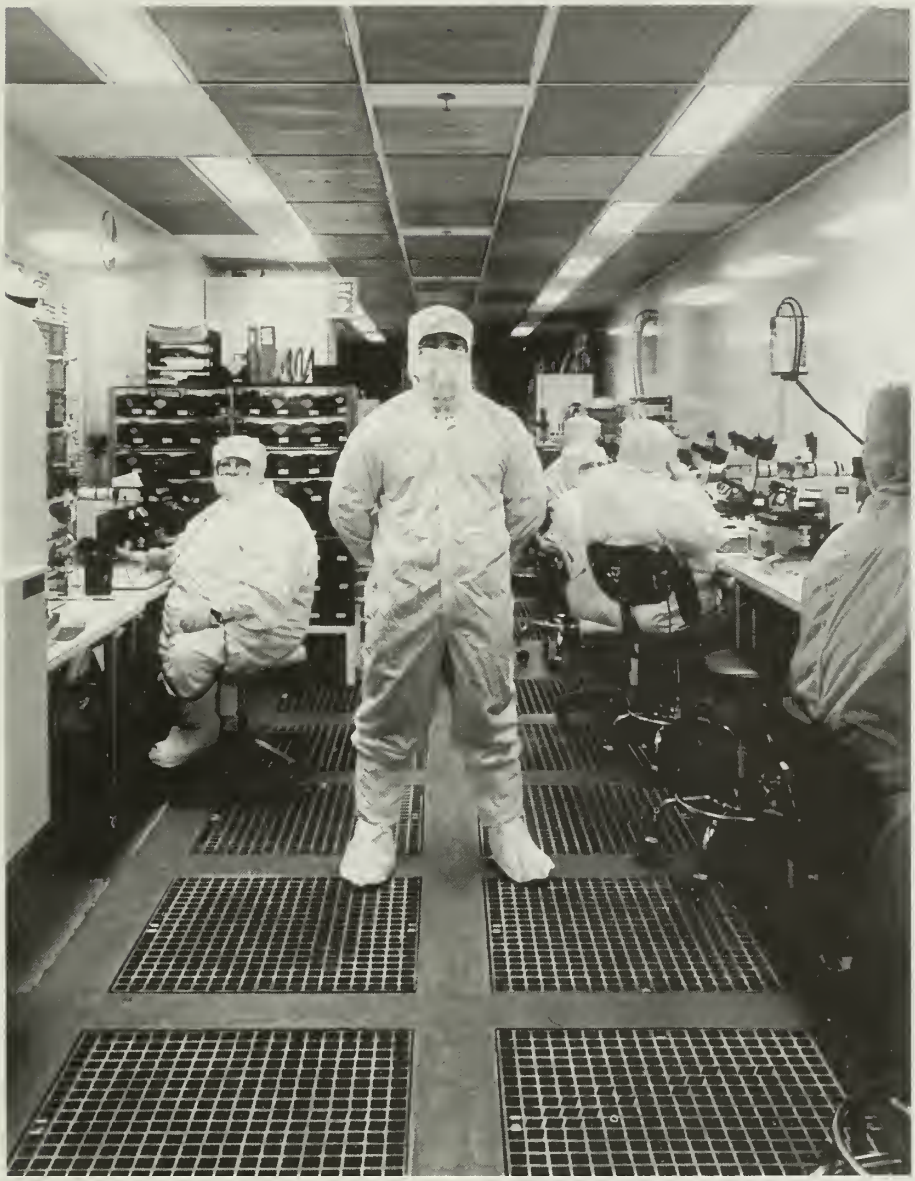
Cover photograph: Rosemary Szwajkowski extracting oil from metal shavings at Yankee Hill Machine Company, Northampton, Massachusetts, 1990. From The Changing Landscape of Labor *by Michael Jacobson-Hardy*

Other art credits are on page 32



The Changing Landscape of Labor

American Workers and Workplaces

Photographs by Michael Jacobson-Hardy

Essays by John T. Cumbler and Robert E. Weir

Foreword by Bruce Laurie

This book documents, through photographs and words, the changing world of manual labor in late twentieth-century New England. In addition to depicting the physical environment in which industrial production occurs, the volume gives visibility and voice to the workers themselves—the women and men whose lives have been affected most directly by recent social and economic transformations. Although the focus is on New England, the issues addressed are relevant to the United States as a whole.

The Changing Landscape of Labor features more than fifty black-and-white photographs contrasting the work environments of such traditional industries as paper and textile mills, foundries, and shipyards with such newer, high-technology industries as computer manufacturing and aircraft production. Accompanying these images are excerpts from interviews with workers. Essays on the process of deindustrialization and the tradition of documentary photography place the photographs and personal testimony in a broader historical and cultural context.

By putting a human face on a process too often described in impersonal and abstract terms, *The Changing Landscape of Labor* reveals some of the less quantifiable consequences of the profound forces reshaping the American workplace.

MICHAEL JACOBSON-HARDY's photographs have been exhibited widely and are included in many public and private collections, including the Smithsonian Institution, the Henry Ford Museum, and the Rose Art Museum at Brandeis University. JOHN T. CUMBLER is associate professor of history at the University of Louisville. ROBERT E. WEIR teaches history at Bay Path College. BRUCE LAURIE is professor of history at the University of Massachusetts, Amherst.

Photography / American Studies
168 pp., 54 duotone illustrations
$40.00tr cloth, ISBN 0-87023-983-X
February 1996

The Best of What We Are

Reflections on the Nicaraguan Revolution

John Brentlinger

The decade of Sandinista rule in Nicaragua inspired many North Americans to participate in that embattled country's transformation, including the author of this moving and informative book. John Brentlinger made six trips in seven years to Nicaragua, most recently in 1991–92, a year after the electoral defeat of the Sandinista Party. In this volume, he combines the insights of a philosopher with the reportage of a participant-observer to create a portrait of a society in struggle. His account looks back on the Sandinista revolution less as an economic and political phenomenon than as a human struggle for self-realization.

The book alternates between journal and essay chapters, weaving descriptions of personal experiences together with interviews and analysis. Whether telling the story of the last day of a young teacher's life, describing new forms of poetry and art, examining representations of Nicaragua in the U.S. media, or discussing the government's successes and failures, Brentlinger vividly captures the spirit and enduring significance of the Sandinista revolution.

"Because he has visited Nicaragua often, for months at a time and over a considerable period of years, Brentlinger is able to give us a window on life in that country more realistic and also more subtle than so many who 'go, look, return, and write.' . . . Most importantly, *The Best of What We Are* is about the relationship between the Nicaraguan struggle for social change and the consciousness of those North Americans, like Brentlinger, whose lives have been touched by that struggle. To my knowledge, there is no other book out there dealing precisely with this phenomenon." —Margaret Randall, author of *Sandino's Daughters Revisited: Feminism in Nicaragua*

"I consider this work to be of immense philosophical significance. It does what philosophers originally aspired to do, to get behind stereotyped conceptions and the corresponding appearance of things to the living reality."—Donald Hodges, author of *Intellectual Foundations of the Nicaraguan Revolution*

Professor of philosophy at the University of Massachusetts, Amherst, JOHN BRENTLINGER is author of *Villa Sin Miedo: Presente!* and editor of *The* Symposium *of Plato* (University of Massachusetts Press, 1970).

Latin American Studies / Politics
400 pp., 38 illustrations
$55.00s cloth, ISBN 0-87023-984-8
$17.95tr paper, ISBN 0-87023-985-6
October 1995

Cruel Fate

One Man's Triumph over Injustice

Hugh Callaghan and
Sally Mulready

Second edition, with a new epilogue

Introduction by Padraig O'Malley

In March 1991, Hugh Callaghan and the other men known as "the Birmingham Six" were released from custody after spending sixteen years in British jails as the result of an appalling miscarriage of justice. *Cruel Fate* is Callaghan's personal account of his life, the strange circumstances that saw him arrested and charged as an IRA bomber after the Birmingham pub massacres of November 1974, and his survival through the years spent in various prisons.

When first published in Ireland, the book was hailed as a triumph of the human spirit. Now available in America for the first time, this edition includes a new epilogue in which Callaghan reflects on his experiences since regaining his freedom.

"Callaghan was a member of a group of Irishmen who were the victims of one of the most horrific examples of injustice in modern legal history. . . . I found the book almost impossible to leave down. . . . By any yardstick this is a gripping story."
—*The Sunday Press*

"There are many moments reading through Hugh Callaghan's account of his appalling torture and imprisonment for the Birmingham pub bombings when tears are never far away. . . . His story is infused with a simplicity, and surprising lack of bitterness, which is all the more searing given the horror of the subject. *Cruel Fate* charts his childhood and move from Belfast, his 'new life' in Birmingham, the arrests, beatings, and trial, and his life in three different prisons. The Birmingham Six had no chance against a system rigid in its self-righteousness, brutal in its execution, and blind in its indifference to overwhelming evidence over the ensuing 16 years. . . . This is a story which should not be forgotten."
—*Irish Independent*

"The combination of humility and courage so clearly manifested in this book is an example for everyone involved in the struggle for change."
—Michael Mansfield

SALLY MULREADY is a writer who lives in London.

Irish Studies / Memoir
272 pp., 29 illustrations
$35.00s cloth, ISBN 0-87023-986-4
$13.95tr paper, ISBN 0-87023-987-2
November 1995
For sale in the United States and Canada only

Read This and Tell Me What It Says

A. Manette Ansay

Winner of the Associated Writing Programs Award for Short Fiction

A. Manette Ansay, author of the widely acclaimed novel *Vinegar Hill*, returns to the fictional town of Holly's Field, Wisconsin, and the midwestern landscape that surrounds it in her first full-length story collection, *Read This and Tell Me What It Says.*

Here are the lives of rural people struggling to make sense of the isolated and often intensely religious worlds in which they live. Marie, a young wife and mother, recalls the effects of a statutory rape trial on her small community. Stuart, a devout teenage boy, dares to rename himself "Start," the only significant thing he has ever done without first consulting God. Widowed Eliza discovers her husband's ghost in the bathroom, flipping through pages of the *Popular Mechanics* magazines she had thrown out after his death.

With grace and compassion, Ansay reveals the extraordinary interior lives of ordinary people. The result is a rare glimpse into the complex human equation of spiritual loneliness, desire, and hope.

Praise for *Vinegar Hill:*

"Ansay joins a list of writers, including Jane Smiley, Mona Simpson, and Robert Waller, who are transforming Midwestern writing into a new, national literature." —*Chicago Tribune*

"By taking us into the minds of every character for whom we could possibly feel compassion, Ansay transcends both feminist epic and Midwestern Gothic to achieve, finally, the lunar world of tragedy." —*New Yorker*

"Ansay is a powerful storyteller with lyrical gifts and a wry, observant eye."—Amy Tan

Assistant professor of English at Vanderbilt University, A. MANETTE ANSAY is the 1992 winner of the Nelson Algren Prize for the title story of *Read This and Tell Me What It Says.* She is a recipient of a Pushcart Prize and a National Endowment for the Arts grant. Her second novel, *Sister,* is forthcoming from Morrow.

Fiction
176 pp.
$22.95tr cloth, ISBN 0-87023-988-0
October 1995

Labyrinths

Explorations in the Critical History of Ideas

Richard Wolin

This book offers a series of probing reflections on issues at the heart of recent debates in philosophy, literary theory, and intellectual history. In ten powerfully articulated essays, Richard Wolin calls into question the implied radicalism of the so-called postmodern turn, exposes the unstated agenda of neoconservative cultural theory, and provides a major reinterpretation of Walter Benjamin's place in contemporary cultural studies.

At the center of the book lie the peculiar and troubling affinities between two groups of cultural critics usually seen as antithetical: the radical conservative thinkers of Germany's Weimar Republic—Schmitt, Jünger, and Spengler—and the French poststructuralists who came to prominence in the aftermath of the May 1968 uprising—Lacan, Foucault, and Derrida. According to Wolin, what these intellectuals have in common is a forceful critique of democratic civic culture, a disconcerting convergence of right- and left-wing theory that finds its mediating link in the social thought of Heidegger.

Wolin concludes the volume with a cogent reappraisal of "antihumanism" as a leitmotif of postwar French intellectual culture, along with a reassessment of the "de Man affair" and its implications for the post-structuralist interpretation of fascism.

Photograph © 1994 The Art Institute of Chicago. All Rights Reserved

"Wolin has become an important interpreter of what might be called the ideological interface between twentieth-century French and German social thought, as well as between various modernist and postmodernist agendas. This volume reflects his broad command and critical voice very effectively."
—Michael P. Steinberg, Cornell University

RICHARD WOLIN is professor of modern European intellectual history at Rice University. His books include *The Terms of Cultural Criticism: The Frankfurt School, Existentialism, Poststructuralism*; *The Politics of Being: The Political Thought of Martin Heidegger;* and *Walter Benjamin: An Aesthetic of Redemption.*

Intellectual History / Cultural Studies
328 pp.
$50.00s cloth, ISBN 0-87023-989-9
$16.95tr paper, ISBN 0-87023-990-2
November 1995

A volume in the series Critical Perspectives on Modern Culture

Decadence and the Making of Modernism

David Weir

The cultural phenomenon known as "decadence" has often been viewed as an ephemeral artistic vogue that flourished briefly in late nineteenth- and early twentieth-century Europe. This study makes the case for decadence as a literary movement in its own right, based on a set of aesthetic principles that formed a transitional link between romanticism and modernism.

Understood in this developmental context, decadence represents the aesthetic substratum of a wide range of fin-de-siècle literary schools, including naturalism, realism, Parnassianism, aestheticism, and symbolism. As an impulse toward modernism, it prefigures the thematic, structural, and stylistic concerns of later literature.

David Weir demonstrates his thesis by analyzing a number of French, English, Italian, and American novels, each associated with some specific decadent literary tendency. For example, he uses Flaubert's *Salammbô*, the Goncourts' *Germinie Lacerteux*, and Walter Pater's *Marius the Epicurean* to explore the affiliations between decadence and romanticism, naturalism, and aestheticism, respectively. This approach allows Weir to clarify the multiple meanings of decadence and to challenge certain longstanding misconceptions, such as the notion of decadence as a mannered and inferior form of high culture.

The book concludes by arguing that the decadent sensibility persists in popular culture and contemporary theory, with multiculturalism and postmodernism representing its most current manifestations.

"This is a first-rate book. Weir is worth reading page to page because his prose is critically and interpretively powerful. He has read and understood every serious writer before him on his topic and he makes something synthetic and new of the concept of decadence."—Michael Seidel, Columbia University

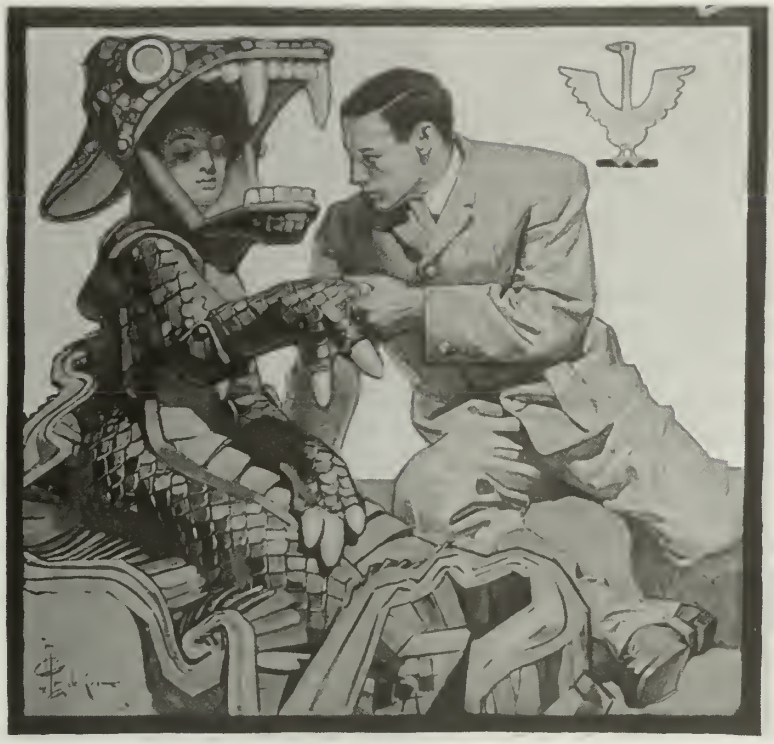
DAVID WEIR is associate professor of comparative literature and director of foreign language programs at The Cooper Union for the Advancement of Science and Art. He is author of *James Joyce and the Art of Mediation*.

Cultural Studies / Literary Criticism
288 pp., 26 illustrations
$50.00s cloth, ISBN 0-87023-991-0
$17.95tr paper, ISBN 0-87023-992-9
December 1995

Dayneford's Library

American Homosexual Literature, 1900–1913

James Gifford



Gay studies scholars often seem to suggest that the figure of the modern homosexual leapt fully formed out of the Oscar Wilde trials of 1895. This book corrects that simplistic view by uncovering a multiplicity of images of homosexuality in long overlooked works of early twentieth-century American literature.

Excluded from the literary hegemony of the white, middle-class, heterosexual author, the writers who participated in this "secret renaissance," as James Gifford terms it, constructed a new set of discourses that spoke to their own experiences. Gifford looks closely at these writings, drawing on a cross-spectrum of traditional and nontraditional texts to establish the meanings of homosexuality as then understood by homosexuals. In contrast to the pathological model put forth by the medical establishment, they created their own paradigms, often in juxtaposition to one another: the Natural and the Unnatural, the Domestic and the Alien, the Athlete and the Aesthete.

Gifford examines canonical gay-inflected writers such as Henry James, Gertrude Atherton, and Willa Cather, as well as lesser known authors such as Edward Prime-Stevenson (*Imre: A Memorandum*; *The Intersexes*), George Sylvester Viereck (*The House of the Vampire*), Claude Hartland (*The Story of a Life*), Howard Overing Sturgis (*Belchamber*), and Shirley Everton Johnson (*The Cult of the Purple Rose*). He concludes by arguing that similarly conflicting models of gayness, for all their inadequacy, persist to the present day.

"A fascinating and informative study. Gifford is remarkably well read. He has a grasp not only of canonical works, but also of the most esoteric works in American literature. Indeed, he has studied books I have only heard about (merely getting copies must have been a major enterprise), and written about them with grace and coherence."—David Bergman, author of *Gaiety Transfigured: Gay Representation in American Literature*

JAMES GIFFORD is professor of humanities at Mohawk Valley Community College.

Gay Studies / Cultural Studies
200 pp., 16 illustrations
$35.00s cloth, ISBN 0-87023-993-7
$13.95tr paper, ISBN 0-87023-994-5
December 1995

Of related interest

Genteel Pagan

The Double Life of Charles Warren Stoddard

Roger Austen

Edited by John W. Crowley

A Lambda Literary Award Finalist

This biography of a homosexual writer offers not only the first published life of Stoddard (1843–1909), but also a wealth of new material on the formation of gender roles in late nineteenth-century America. Austen "has made a lasting contribution to literary history with this biography."—*San Francisco Review of Books*

256 pp., illus., LC 91-8502
$30.00s cloth, ISBN 0-87023-750-0
$15.95tr paper, ISBN 0-87023-980-5
1991 cloth, 1995 paper

The Blues Detective

A Study of African American Detective Fiction

Stephen Soitos

This illuminating study makes the case for a tradition of African American detective fiction—novels written by black Americans about black detectives and incorporating distinctly African American tropes and themes. Beginning with Pauline Hopkins in 1901, black authors consciously altered and subverted the formulas of detective fiction in significant ways. Such writers as J. E. Bruce, Rudolph Fisher, Chester Himes, Ishmael Reed, and Clarence Major created a new genre that responded to the social and political concerns of the black community.

Examining the work of these authors, Stephen Soitos frames his analysis in terms of four uniquely African American tropes: altered detective personas, double-consciousness detection, black vernaculars, and hoodoo. He argues that black writers created sleuths who were in fact "blues detectives," engaged not only in solving crimes, but also in exploring the mysteries of black life and culture.

Soitos grounds his study in African American literary theory, particularly the work of Houston Baker, Bernard Bell, and Henry Louis Gates, Jr. He offers both a new way of conceiving black detective fiction and a series of insightful readings of books in this genre.

"Provocative and incisive. . . . Very little scholarship has been devoted to African American detective fiction, and Soitos's work not only fills a critical gap, it fills that gap admirably well."—Priscilla L. Walton, coauthor of *Detective Agency: Women Re-Writing the Hard-Boiled Tradition*

STEPHEN SOITOS is coauthor of three mystery novels—*Salt Cat Bank, Death in the Colony,* and *The Dancer Disappears*—and has written widely on African American literature and art.

Black Studies / Literary Criticism
256 pp.
$40.00s cloth, ISBN 0-87023-995-3
$15.95tr paper, ISBN 0-87023-996-1
February 1996

The Viet Nam War / The American War

Images and Representations in Euro-American and Vietnamese Exile Narratives

Renny Christopher

This book seeks to reformulate the canon of writings on what is called "the Viet Nam War" in America and "the American War" in Viet Nam. Until recently, the accepted canon has consisted almost exclusively of American white male combat narratives, which often reflect and perpetuate Asian stereotypes. Christopher introduces material that displays a bicultural perspective, including works by Vietnamese exile writers and by lesser-known Euro-Americans who attempt to bridge the cultural gap.

Christopher traces the history of American stereotyping of Asians and shows how Euro-American ethnocentricity has limited most American authors' ability to represent fairly the Vietnamese in their stories. By giving us access to Vietnamese representations of the war, she creates a context for understanding the way the war was experienced from the "other" side, and she offers perceptive, well-documented analyses of how and why Americans have so emphatically excised the Vietnamese from narratives about a war fought in their own country.

"Christopher's mastery of the literature and criticism of the considerable body of works on Viet Nam is impressive. Her knowledge of both foreign policy and cultural representations of the Viet Nam War is exhaustive. This book provides a vital corrective to the misrepresentations of the war that have plagued us for so long and allowed us to construct Viet Nam as the exclusive tragedy of the United States. I learned a great deal from her book, which I will use in my own writing and teaching."—Lynne Hanley, author of *Writing War: Fiction, Gender, and Memory*

"As far as I know, there has been no study like this one, which spans a broad range of Vietnamese and Euro-American works in a comparative context. Christopher's socio-literary exploration of the ways Asians have been imaged in the discourse of several wars and significant social events is brilliant." —Vince Gotera, author of *Radical Visions: Poetry by Vietnam Veterans*

RENNY CHRISTOPHER is assistant professor of English at California State University, Stanislaus.

American Studies / Asian-American Studies
368 pp.
$55.00s cloth, ISBN 1-55849-008-6
$19.95tr paper, ISBN 1-55849-009-4
December 1995

An Appeal in Favor of That Class of Americans Called Africans

Lydia Maria Child

Edited with an introduction by Carolyn L. Karcher

Published in Boston in 1833, Lydia Maria Child's *Appeal* provided the abolitionist movement with its first full-scale analysis of race and slavery. Indeed, so comprehensive was its scope, surveying the institution from historical, political, economic, legal, racial, and moral perspectives, that no other antislavery writer ever attempted to duplicate Child's achievement. The *Appeal* not only denounced slavery in the South but condemned racial prejudice in the free North and refuted racist ideology as a whole.

Child's treatise anticipated twentieth-century inquiries into the African origins of European and American culture as well as current arguments against school and job discrimination based on race.

This new edition—the first oriented toward the classroom—is enhanced by Carolyn L. Karcher's illuminating introduction. Included is a chronology of Child's life and a list of books for further reading.

"The *Appeal* was one of the most important early manifestoes of the militant phase of Garrisonian abolitionism. It is also an important event in the history of feminism, because it helped launch women into the public sphere. Carolyn Karcher is the ideal scholar to write the introduction."—James M. McPherson, Princeton University

"The *Appeal* is literature of high quality and stands as a classic of American reform. Child can be considered the preeminent female abolitionist, and her work would be ideally suited for courses in women's history, nineteenth-century social and intellectual history, the history of reform, and, of course, antislavery."—David Brion Davis, Yale University

"The *Appeal* would find an audience in courses on nineteenth-century American literature and would figure in history courses on American slavery, abolition, and the Civil War. There is no one better qualified to introduce Child's work than Carolyn Karcher."—Karen Sánchez-Eppler, Amherst College

Professor of English, American studies, and women's studies at Temple University, CAROLYN L. KARCHER is author of *The First Woman in the Republic: A Cultural Biography of Lydia Maria Child* and editor of *Hobomok and Other Writings on Indians* by Lydia Maria Child.

American Studies / Black Studies
288 pp.
$40.00s cloth, ISBN 1-55849-006-X
$14.95tr paper, ISBN 1-55849-007-8
January 1996

Of related interest

Lydia Maria Child

Selected Letters, 1817–1880

Edited by Milton Meltzer and Patricia G. Holland

Francine Krasno, Associate Editor

"Carefully footnoted and edited, scholarly and delightfully readable, the book is a fine contribution to our understanding of this crucial period in U.S. history."
—*Library Journal*

608 pp., LC 82-8464
$37.50s cloth, ISBN 0-87023-332-7
1982

Northeastern Indian Lives, 1632–1816

Edited with an introduction by Robert S. Grumet

Foreword by Anthony F. C. Wallace

This collection of fifteen essays examines the lives of important but relatively unknown Native Americans. The chapters explore the complexities of Indian-white relations from the seventeenth to the early nineteenth centuries, from Maine to the Ohio Valley. The volume is interdisciplinary, drawing on the methods and insights of social history, cultural anthropology, archaeology, and the study of material culture.

Few works have directed attention toward such lesser-known figures as Shickellamy, an Oneida diplomat; the Mohawk sachem Theyanoguin; Awashunkes, a Saconett sunksquaw; or Molly Ockett, a Pigwacket doctor. These individuals operated at the often dangerous and always uncertain interstices separating their world from that of the European colonists, as they worked for the security and survival of their peoples during the first centuries of contact. Their efforts helped shape events that determined the course of history in the colonial Northeast.

"This fascinating book takes us beyond Squanto and King Philip, and the Wanabe Indians of the Boston Tea party, introducing us to men and women who were diplomats, rebels, and healers in the complex world of the colonial Northeast. It will be of interest not only to specialists in archaeology and history, but to numerous persons interested in colonial America, the early Northeast, and Native American history and cultural contact in general. These case studies are excellent examples of a growing genre."
—Peter Wood, Duke University

ROBERT S. GRUMET is a staff member of the National Park Service's Mid-Atlantic Region in Philadelphia. His most recent publication is *Historic Contact: Indians and Colonists in Today's Northeastern United States between 1500 and 1800.*

Native American Studies / Biography
384 pp., 15 illustrations
$55.00s cloth, ISBN 1-55849-000-0
$18.95tr paper, ISBN 1-55849-001-9
January 1996

A volume in the series Native Americans of the Northeast: Culture, History, and the Contemporary

Of related interest

On Our Own Ground

The Complete Writings of William Apess, a Pequot

Edited with an introduction by Barry O'Connell

A Choice ***Outstanding Academic Book***

"Makes available in a superb scholarly edition not only the first published autobiography by a native American (1829 originally), but also a range of historical, political, and personal writings."—*New York Times Book Review*

432 pp., LC 91-27750
$50.00s cloth, ISBN 0-87023-766-7
$17.95tr paper, ISBN 0-87023-770-5
1992

A volume in the series Native Americans of the Northeast: Culture, History, and the Contemporary

Correspondent Colorings

Melville in the Marketplace

Sheila Post-Lauria

This innovative book makes a major contribution to the vigorous revision of the American canon currently taking place in literary studies. Challenging the view of Melville as an isolated, alienated genius, Sheila Post-Lauria presents him not only as a writer keenly attuned to the popular culture of his day but also as one who considered reliance upon cultural materials fundamental to his creativity. To this end, he appropriated popular literary forms such as the nautical reminiscence, the French sensational romance, and mass-magazine fiction.

Firmly grounded in the new scholarship on the history of nineteenth-century print culture and in studies of Melville's contemporaries, *Correspondent Colorings* provides a rereading of Melville's oeuvre that casts new light on masterpieces like *Moby Dick* and ambiguous texts such as *Benito Cereno,* as well as lesser known magazine pieces and the late poetry.

"Post-Lauria has read more widely in nineteenth-century popular literature than any other critic I have encountered. Challenging dominant assumptions about Melville's relationship to his audience, this book is sure to provoke a great deal of controversy. Because its scope is so broad, it will appeal to cultural historians and students of nineteenth-century American culture generally, as well as to Melville scholars in particular."—Carolyn L. Karcher, Temple University

"This is a very interesting book. It is particularly persuasive when it describes the popular background in some detail and makes specific connections between the popular texts and Melville's fiction. Post-Lauria's style is admirably clear and jargon free. *Correspondent Colorings* will interest not only professors and students in American literature but also students of popular culture." —David S. Reynolds, author of *Beneath the American Renaissance: The Subversive Imagination in the Age of Emerson and Melville*

Assistant professor of English at the University of Massachusetts, Boston, SHEILA POST-LAURIA is assistant editor of *Melville Society Extracts.*

American Studies
272 pp., 10 illustrations
$50.00s cloth, ISBN 1-55849-002-7
$17.95tr paper, ISBN 1-55849-003-5
February 1996

Of related interest

Literary Publishing in America, 1790-1850

William Charvat

Afterword by Michael Winship

"A cogent, persuasive, and interesting analysis of the mainsprings of American publishing during the formative years."—*New England Quarterly*

104 pp., LC 92-2663
$10.95tr paper, ISBN 0-87023-801-9
1993

Emily Dickinson, Daughter of Prophecy

Beth Maclay Doriani

How do women, historically excluded from the role of preacher because of their gender, gain authority to assume a prophetic voice? What rhetorical strategies can empower the woman who would claim the role of prophet?

In this book, Beth Maclay Doriani looks at the ways Emily Dickinson addressed these questions in the context of patriarchal nineteenth-century New England. She explores some of the central strategies Dickinson used to claim both poetic and religious authority and to join the ranks of the self-proclaimed prophets of her day—literary figures like Emerson, Thoreau, and Whitman, as well as a host of preachers and other popular orators.

Dickinson drew on the prophetic tradition she knew best: the Judeo-Christian legacy that included both scriptural prophetic writings and the preaching of nineteenth-century Protestantism. Remarkably, the voice that emerged in response to these patriarchal sources was distinctly female. Despite entrenched cultural opposition to the idea of the woman prophet, Dickinson was able to craft her own understanding of the female seer, developing a singular voice that not only indicts but also sings, consoles, and wonders.

"This study blends two valuable and currently lively approaches to Emily Dickinson: feminist readings and historical recontextualization. . . . An immensely readable, thought-provoking analysis that offers refreshingly different readings of Dickinson's poems. It is an important contribution to Dickinson scholarship that is accessible to general readers as well as academic specialists."—Jane Donahue Eberwein, Oakland University

BETH MACLAY DORIANI is assistant professor of English at Northwestern College.

American Studies / Women's Studies
248 pp.
$35.00s cloth, ISBN 0-87023-999-6
January 1996

Mapping Mortality

The Persistence of Memory and Melancholy in Early Modern England

William E. Engel

This book is a cultural study of the ways men and women in early modern England confronted, accommodated, and paid tribute to mortal life and certain death. Drawing on prose and poetry, painting and statuary, social practices and religious rites, William Engel reopens central questions about Renaissance habits of thought. He explores how the metaphorics of that period signaled and enacted a continual revelation of mortality: the death of the body (figured as a kind of vehicle) and the eternality of the soul (that which was to be transported).

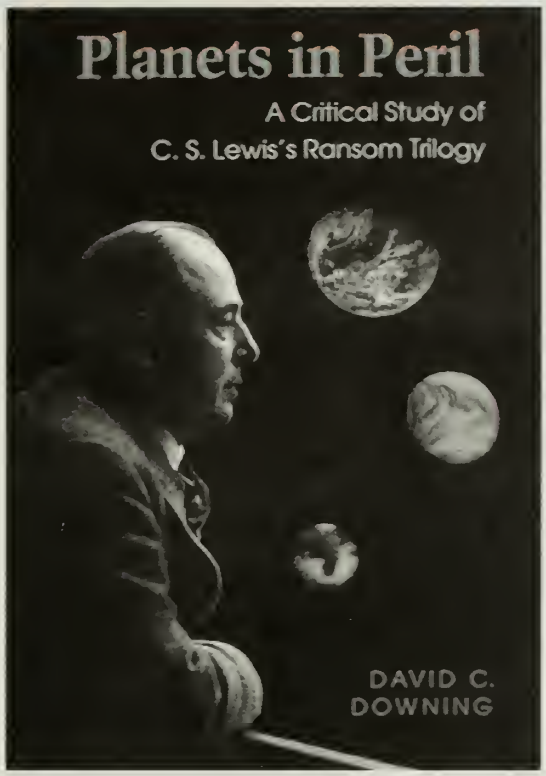
Engel argues that early modern metaphorics was essentially mnemonic and emblematic, grounding itself in the relation of body and soul. Building on the work of Benjamin, Heidegger, Derrida, Baudrillard, and Eliade, the book provides contemporary readers with a key for recovering and understanding the critical assumptions underlying a mnemonically oriented principle of aesthetics.

"*Mapping Mortality* is cultural criticism of a high order. Its thrust is to reopen questions of *mentalité* by meditating on symbolic practices. Engel's analysis places the widespread *corpus* of mnemonic and emblematic material of the sixteenth and seventeenth centuries at the center rather than the margin of the culture. This allows him to offer insights to canonical texts, especially works of Milton and Browne, and to link early modern metaphoric practice in a significant way to modern philosophical discussions of metaphor. Engel's command of the material is impressive."—Clark Hulse, University of Illinois, Chicago

WILLIAM E. ENGEL is assistant professor of English at Vanderbilt University.

Renaissance Studies / Cultural Studies
304 pp., 76 illustrations
$50.00s cloth, ISBN 0-87023-998-8
December 1995

A volume in the series Massachusetts Studies in Early Modern Culture



Planets in Peril

A Critical Study of C. S. Lewis's Ransom Trilogy

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DAVID C. DOWNING teaches English at Elizabethtown College.

Science Fiction / Literary Criticism
200 pp., LC 91-34369
$13.95tr paper, ISBN 0-87023-997-X
September 1995

Women of the Commonwealth

Work, Family, and Social Change in Nineteenth-Century Massachusetts

Edited by Susan L. Porter

These ten essays, informed by a variety of source materials and methodologies, reflect the complexity and richness of current scholarship in women's history. While all the contributors are concerned with familiar topics in women's history—the relationship between the individual and her family, her workplace, her social and cultural networks, her institutional affiliations, and her civic polity—their work breaks down a generalized construct of "womanhood" to explore the dynamics between gender on the one hand and race, ethnicity, and class on the other.

The first section of the book focuses on women's work, paid and unpaid, and the effects of class, ethnicity, and gender on the structure of the job market and on power relations within the family. The second section revisits the concept of "sisterhood" by looking at women's relationships with their families and with other women. The editor's introduction sets the essays in the current historiographical context of women's studies and provides a bibliographical essay for the nonspecialist reader.

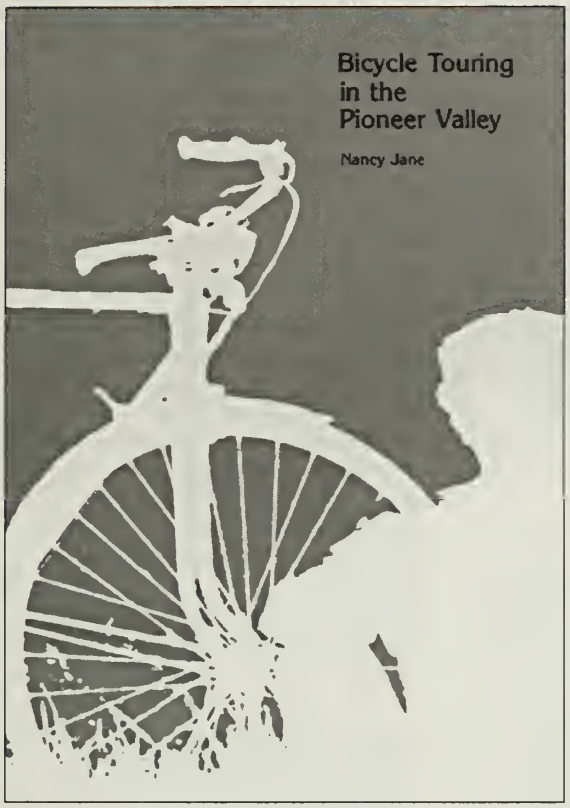
"This is a solid collection that should speak to a broad audience and be of interest to scholars across a wide spectrum. These essays on developments in Massachusetts have a relevance to the debates in national women's history literature."
—Thomas Dublin, author of *Women at Work: The Transformation of Work and Community in Lowell, Massachusetts, 1826–1860*

"These scholars have all done an excellent job of uncovering new sources in Massachusetts history. Many of the authors break new ground methodologically. There is no question that the book will appeal to scholars in New England history and women's history, and will be adopted for classroom use."—Janet Golden, Rutgers University, Camden

SUSAN L. PORTER is assistant professor of history and director of the Graduate Program in History/Archives Management at Simmons College.

Women's Studies / American History
248 pp., 10 illustrations
$45.00s cloth, ISBN 1-55849-004-3
$15.95tr paper, ISBN 1-55849-005-1
February 1996

REVISED EDITION



Bicycle Touring in the Pioneer Valley

Nancy Jane

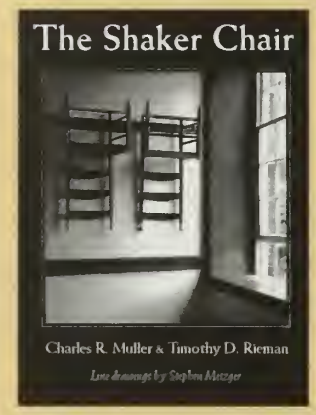
A revised and expanded edition of the 1978 classic, this book offers cyclists informative, accurate, and descriptive directions for a wide variety of bicycle routes in the Pioneer Valley of Western Massachusetts. Whether you are a weekend recreational rider or an experienced cyclist looking for a challenging hill-climbing excursion, *Bicycle Touring in the Pioneer Valley* will be a welcome addition to your two-wheeled trip.

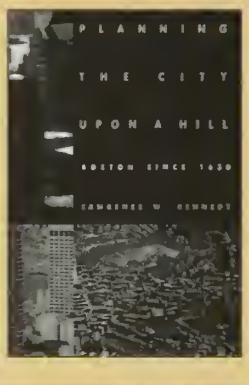
Nancy Jane decided to write this book while working on a second B.S. degree in Natural Resource Studies at the University of Massachusetts, Amherst. When she sought to acquaint herself with her surroundings, she could find no single source of information about bicycle routes in the Pioneer Valley and so began researching on her own. After studying the area, she designed and mapped out seventeen basic tours, which vary in length from 5.5 to 30 miles. For this revised edition, she has retraced every route, updated the maps, added a new tour, and provided other useful information.

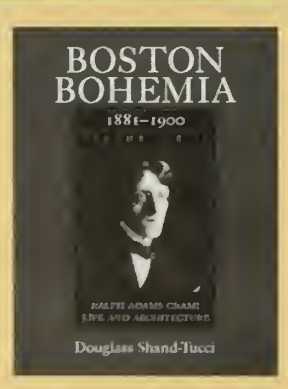
In all, there are more than sixty possible rides that cover the geographic area bounded by Greenfield to the north, Holyoke to the south, Quabbin Reservoir to the east, and Westhampton to the west. Detailed tour maps, a short geological history of the area, and a helpful appendix that provides detailed information about parks, museums, wildlife sanctuaries, area bicycle clubs, and suppliers of U.S. Geological Survey maps make this book not only an excellent bicycling guide but also an unusual directory of things to do and see in the Pioneer Valley.

NANCY JANE is admissions director at Shining Mountain Waldorf School in Boulder, Colorado.

Recreation
104 pp., 15 illustrations, 18 maps, LC 94-49083
$9.95tr paper, ISBN 0-87023-956-2
September 1995







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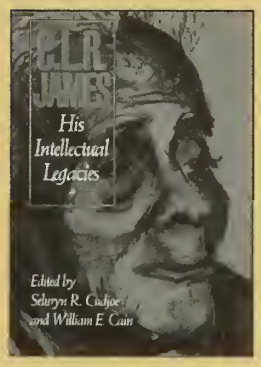

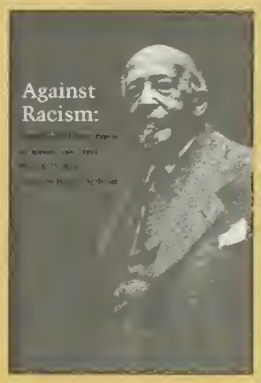

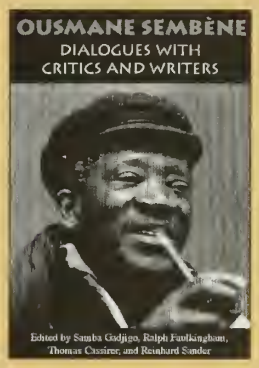

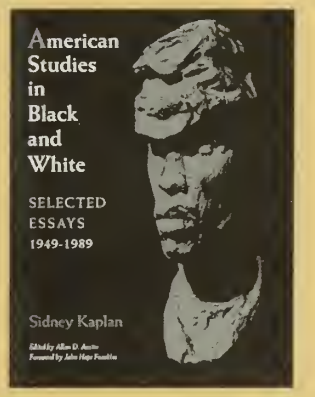

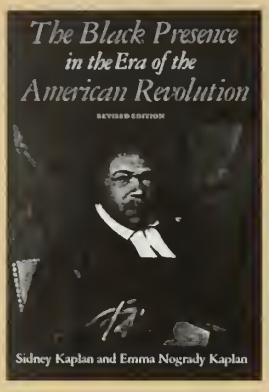

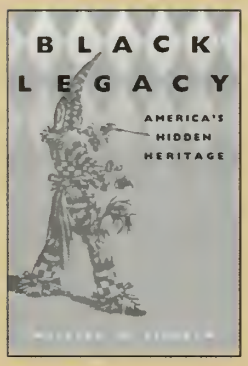

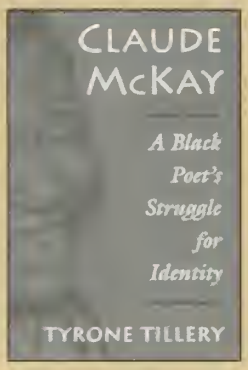

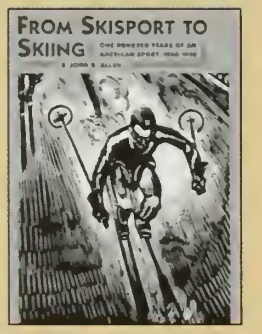

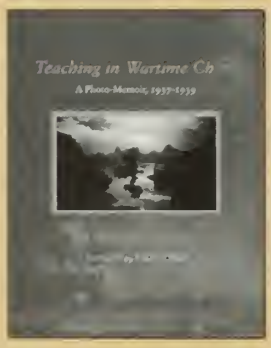

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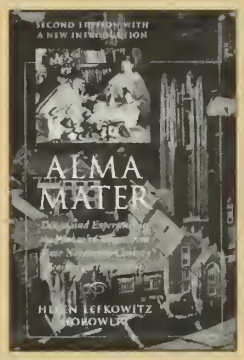

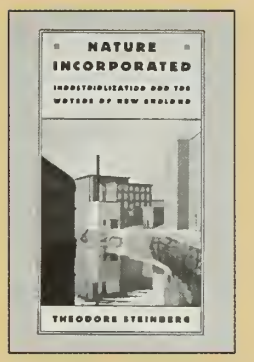

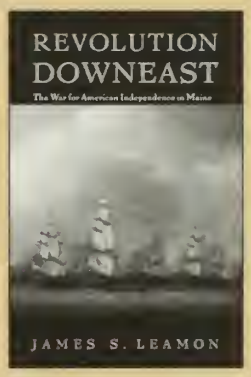

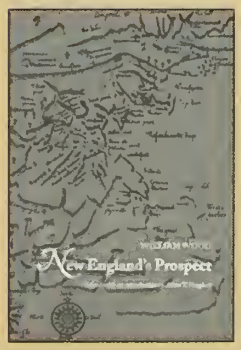

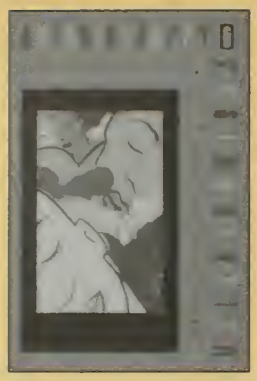

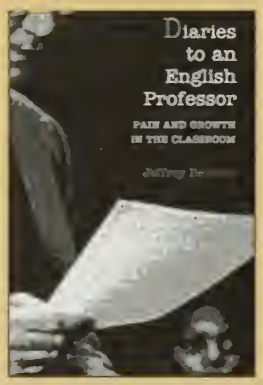

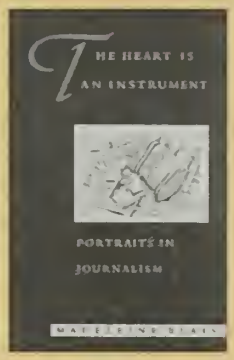

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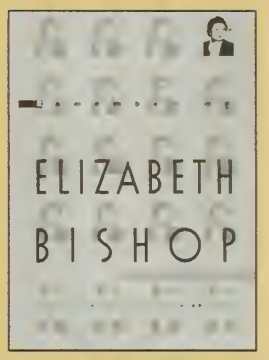

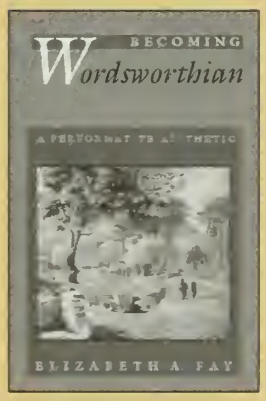

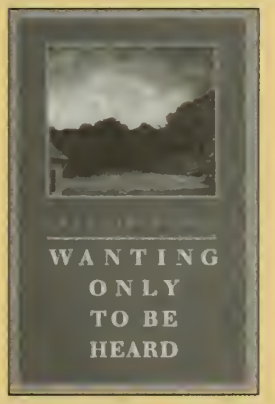

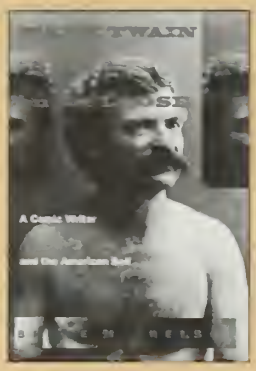

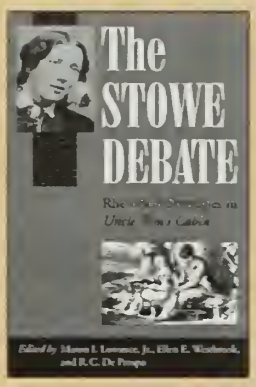

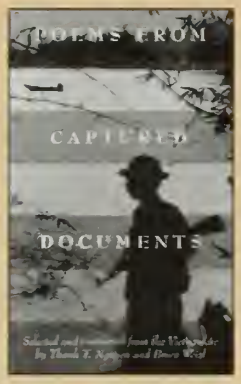

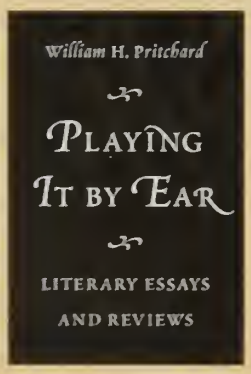

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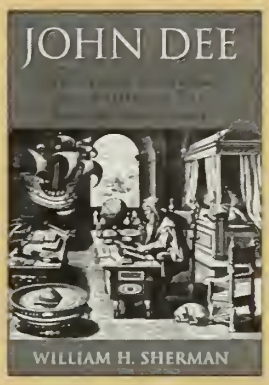

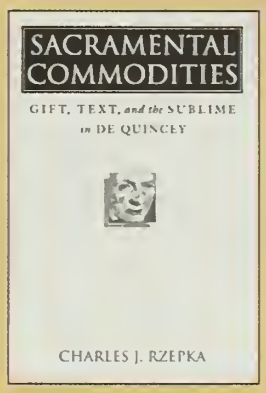

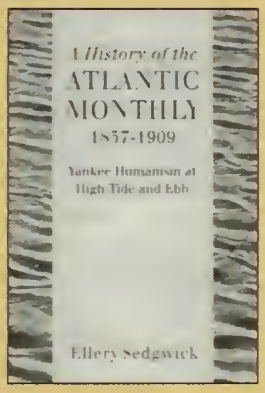

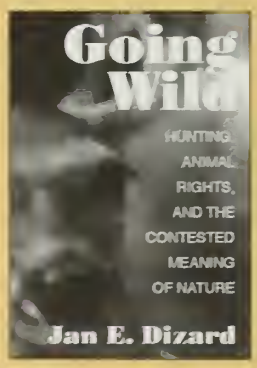

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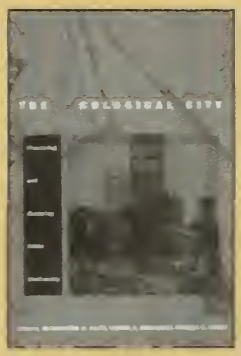

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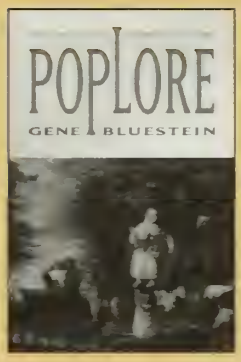

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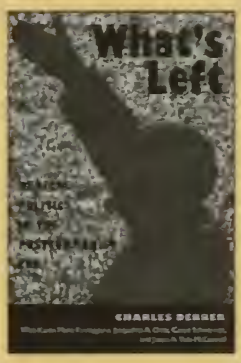

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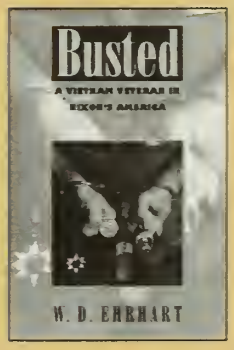

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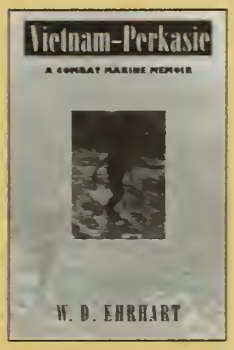

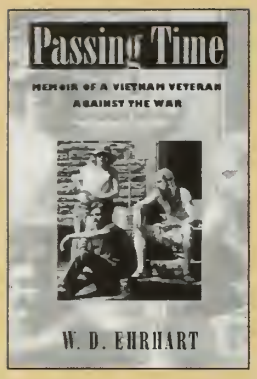

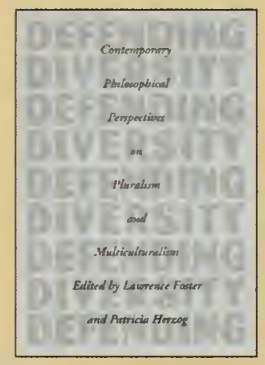

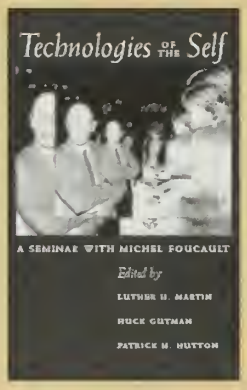

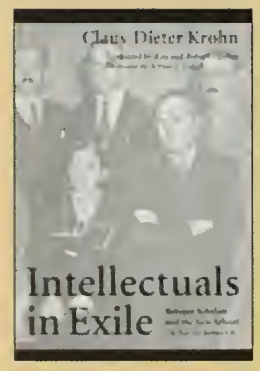

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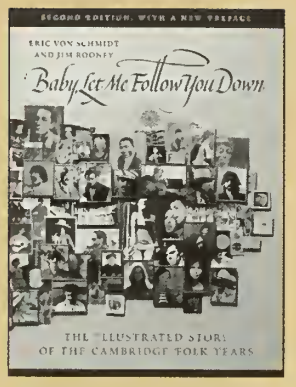

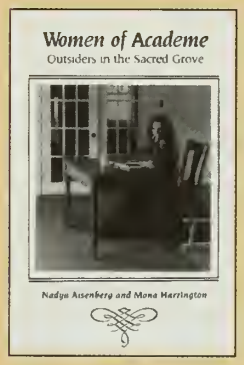

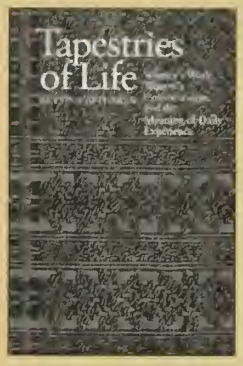

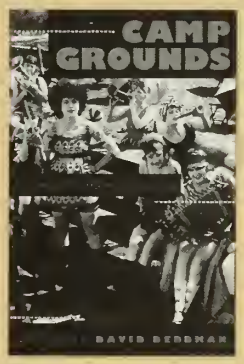

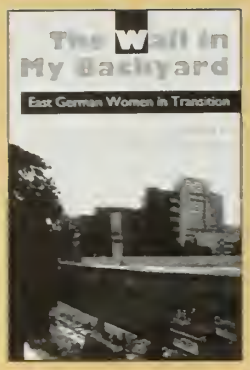

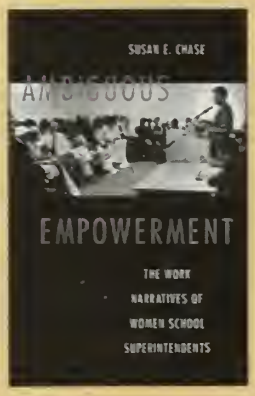

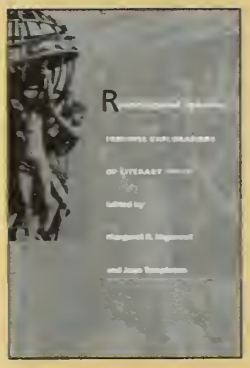

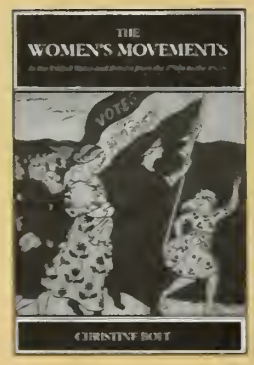

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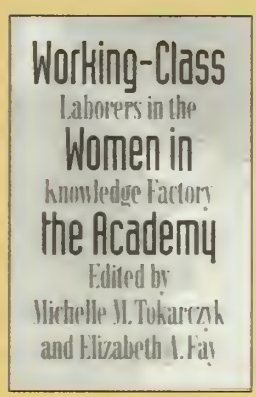

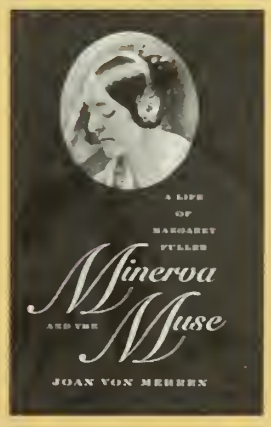

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